

NOMINATION OF HISTORIC BUILDING, STRUCTURE, SITE, OR OBJECT
PHILADELPHIA REGISTER OF HISTORIC PLACES
PHILADELPHIA HISTORICAL COMMISSION

SUBMIT ALL ATTACHED MATERIALS ON PAPER AND IN ELECTRONIC FORM (CD, EMAIL, FLASH DRIVE)
ELECTRONIC FILES MUST BE WORD OR WORD COMPATIBLE

1. ADDRESS OF HISTORIC RESOURCE *(must comply with an Office of Property Assessment address)*

Street address: **5200-5208 Wayne Avenue**

Postal code: **19144**

2. NAME OF HISTORIC RESOURCE

Historic Name: **A Double Residence (5200-5202)/The John C. Winston Stable (5208)**

Current Name: **Wayne Hall**

3. TYPE OF HISTORIC RESOURCE

Building

Structure

Site

Object

4. PROPERTY INFORMATION

Condition: excellent good fair poor ruins

Occupancy: occupied vacant under construction unknown

Current use: **Non-Profit Organization**

5. BOUNDARY DESCRIPTION

Please attach a narrative description and site/plot plan of the resource's boundaries.

6. DESCRIPTION

Please attach a narrative description and photographs of the resource's physical appearance, site, setting, and surroundings.

7. SIGNIFICANCE

Please attach a narrative Statement of Significance citing the Criteria for Designation the resource satisfies.

Period of Significance (from year to year): **1870 (5200 & 5202); 1902 (5208)**

Date(s) of construction and/or alteration: **1870 (5200 & 5202); 1902 (5208)**

Architect, engineer, and/or designer: **William L. Price, Architect**

Builder, contractor, and/or artisan: **Jonathan Shingle, Builder (5200 & 5202)**

Original owner: **Jonathan Shingle, Builder (5200 & 5202); John C. Winston (5208)**

Significant persons: **William L. Price, Architect**

CRITERIA FOR DESIGNATION:

The historic resource satisfies the following criteria for designation (check all that apply):

- (a) Has significant character, interest or value as part of the development, heritage or cultural characteristics of the City, Commonwealth or Nation or is associated with the life of a person significant in the past; or,
- (b) Is associated with an event of importance to the history of the City, Commonwealth or Nation; or,
- (c) Reflects the environment in an era characterized by a distinctive architectural style; or,
- (d) Embodies distinguishing characteristics of an architectural style or engineering specimen; or,
- (e) Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation; or,
- (f) Contains elements of design, detail, materials or craftsmanship which represent a significant innovation; or,
- (g) Is part of or related to a square, park or other distinctive area which should be preserved according to an historic, cultural or architectural motif; or,
- (h) Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of the neighborhood, community or City; or,
- (i) Has yielded, or may be likely to yield, information important in pre-history or history; or
- (j) Exemplifies the cultural, political, economic, social or historical heritage of the community.

8. MAJOR BIBLIOGRAPHICAL REFERENCES

Please attach a bibliography.

9. NOMINATOR

Organization: **SoLo Germantown Civic Association RCO**

Author: **Oscar Beisert, Architectural Historian
Keeping Society of Philadelphia**

Date: **20 October 2020**

Address: **1315 Walnut Street, Suite 320
Philadelphia, Pennsylvania 19107**

Telephone: **717.602.5002**

Email: **keeper@keepingphiladelphia.org**

Nominator is is not the property owner.

PHC USE ONLY

Date of Receipt: October 20, 2020

Correct-Complete Incorrect-Incomplete

Date: December 14, 2020

Date of Notice Issuance: December 18, 2020

Property Owner at Time of Notice:

Name: Sunday Breakfast Association

Address: 302 N 13th Street

City: Philadelphia

State: PA

Postal Code: 19107

Date(s) Reviewed by the Committee on Historic Designation: _____

Date(s) Reviewed by the Historical Commission: _____

Date of Final Action: _____

Designated Rejected

NOMINATION
FOR THE
PHILADELPHIA REGISTER OF HISTORIC PLACES



Figure 1. The primary (northeast) elevation of the subject property. Source: Oscar Beisert.

A DOUBLE RESIDENCE
5200-02 WAYNE AVENUE
&
THE JOHN C. WINSTON STABLE
DESIGNED BY WILLIAM L. PRICE
5208 WAYNE AVENUE
GERMANTOWN
PHILADELPHIA, PENNSYLVANIA

A Double Residence in the Second Empire Style, 5200 & 5202 Wayne Avenue, in the Second Empire Style
John C. Winston's Stable, 5208 Wayne Avenue, Germantown, Philadelphia, Pennsylvania
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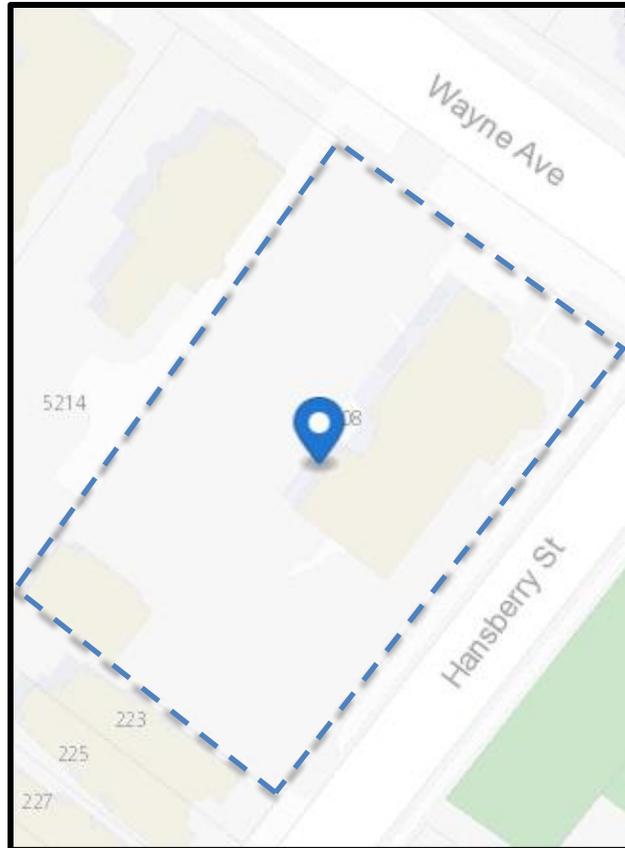


Figure 2. The boundary of the proposed designation is delineated by the blue dashed line. Source: Atlas, City of Philadelphia.

5. BOUNDARY DESCRIPTION

The boundary description of the proposed designation is as follows:

SITUATE on the corner formed by the intersection of the Southwest side of Wayne Avenue with the Northwest side of Hansberry Street.

CONTAINING in front or breadth on the said Wayne Avenue 133 feet and extending of that breadth Southwestwardly between lines at right angles with the said Wayne Avenue 219 feet to the rear property line.

The tax parcel is composed of three deeded parcels with the following boundaries:
ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected, hereditaments and appurtenances, SITUATE in the 12th (formerly part of the 59th) Ward of the City of Philadelphia and State of Pennsylvania.

SITUATE on the corner formed by the intersection of the Southwest side of Wayne Avenue with the Northwest side of Hansberry Street.

CONTAINING in front or breadth on the said Wayne Avenue 40 feet 10.125 inches and extending in length or depth Southwestwardly on the Northwesterly line thereof 197 feet,

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11.25 inches and on the Southeasterly line thereof along the said Hansberry Street 199 feet, 9 inches. CONTAINING in width on the rear end thereof 36 feet, 6.875 inches and including on the rear end of said lot a certain 12 feet wide lane or carriage way extending Northwestwardly from the said Hansberry Street laid out and intended to be opened by John Shingle for the use and accommodation of this and his other lots of ground bounding thereon.

ALSO ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected, hereditaments and appurtenances, SITUATE in the 12th (formerly part of the 22nd) Ward of the City of Philadelphia and State of Pennsylvania, and described according to a Survey and Plan thereof made by John T. Campbell, Surveyor and Regulator of the 9th Survey District dated December 10, 1928, as follows, to wit:

SITUATE on the Southwesterly side of Wayne Avenue (80 feet wide) at the distance of 40 feet, 10.125 inches Northwestwardly from the Northwesterly side of Hansberry Street (50 feet wide); thence extending South 38 degrees, 31 minutes, 3 seconds West (passing partly through the center of the party wall dividing this from the messuage adjoining on the Southeast) 198 feet, .5 inches to a point; thence extending North 50 degrees, 15 minutes, 27 seconds West, 40 feet, 4.75 inches to a point; thence extending North 37 degrees, 17 minutes, 25 seconds East, 196 feet, 3.25 inches to a point on the Southwesterly side of Wayne Avenue; thence extending along the same South 52 degrees, 42 minutes, 35 seconds East, 44 feet, 7.25 inches to the first mentioned point and place of beginning, including on the rear end thereof the soil of a certain 12 feet wide driveway extending Northwestwardly from the said Hansberry Street laid out and opened by John Shingle for the use and accommodation of this and hi other lots of ground bounding thereon.

ALSO ALL THAT CERTAIN lot or piece of ground with the buildings and improvements thereon erected, hereditaments and appurtenances, SITUATE in the 12th (formerly part of the 59th) Ward of the City of Philadelphia and State of Pennsylvania, bounded and described, as follows:

BEGINNING at a point on the Southwest side of Wayne Avenue of the width of 80 feet, the distance of 321 feet Southeastward from Queen Street; thence extending South 37 degrees, 29 minutes, 55 seconds West, along land now or late of Thomas H. Miles and of which the premises hereby granted were a part, 219 feet to a point; thence South 50 degrees, 15 minutes, 45 seconds East, along line of land now or late of Charles Diston, 130 feet to a point on the Northwest side of Hansberry Street (50 feet wide); thence along said Hansberry Street, North 39 degrees, 44 minutes, 15 seconds East, 25 feet to a point; thence extending North 50 degrees, 15 minutes, 45 seconds West, along the Southwest side of a certain alley, passage or driveway 12 feet in width, 77 feet, 2.75 inches to a point; thence North 37 degrees, 17 minutes, 25 seconds East, along line of land now or late of John Shingle, 196 feet, 3.25 inches to the said side of Wayne Avenue; thence along the same, North 52 degrees, 42 minutes, 35 seconds West, 53 feet to the first mentioned point and place of beginning.

BEING No. 5200-5208 Wayne Street.

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Figure 3. Top: The primary elevation (northeast) and side (northwest) elevations of 5202 Wayne Avenue. Source: Oscar Beisert, 2020. Figure 4. Bottom: Looking north at the subject twin. Source: Atlas, City of Philadelphia.

6. PHYSICAL DESCRIPTION

The built environment that comprises the 5200, 5202, and 5208 Wayne Avenue include a Second Empire style twin—historically two residences, and a commodious, Colonial Revival style stable. The buildings that comprise the twin are recessed by yard space, which contributes to the proposed designation. The side walk along the Hansberry Street elevation of 5200 Wayne Avenue retains a herringbone brick sidewalk that is interrupted at the rear of the property by a driveway of buff brick.



Figure 5. The primary (northeast) elevation of the subject twin at 5200 and 5202 Wayne Avenue. Source: Oscar Beisert, 2020.

5200 WAYNE AVENUE

The southerly half of a twin of an asymmetrical massing at the corner of Wayne Avenue and Hansberry Street, the dwelling at 5200 Wayne Avenue is a masonry L-shaped structure, built in 1870 almost entirely of Wissahickon Schist. The primary (northeast) elevation is recessed from its companion dwelling to the northwest, a space that once contained a one-story porch, the scar of which is still visible. The first two floors of the building are constructed of stone, while the third floor is a distinctive concave Mansard roof that is clad in asphalt shingles, which is set off from the second floor by projecting eaves with brackets. All of the apertures are defined at the lower stories by segmental arches that feature stone window caps that are flush with the façade. The stone façade of the first and second floors is pierced by a symmetrical arrangement of apertures, including a full length window on left and a pedestrian door on right at the first floor with two windows above, all of which appear to contain original architraves, wooden sills and window caps of the same Wissahickon Schist that are delineated in a manner that is flush with the façade. Replacement materials that accompany these window openings including most of the vinyl sash fixtures.

The side (southeast) elevation, which faces onto Hansberry Street, also features two apertures per floor, aside from the first floor at the northeast, where a three-part bay window projects from the main façade. The windows are otherwise similar to the primary

(northeast) elevation. The southeast elevation continues in a three-story wing that is recessed from the main block and continues the same symmetrical fenestration and architectural details. Appending the southwest elevation at the rear is a one-story masonry wing, featuring the same stone with two windows within the southeast elevation. Occupying the footprint of the one-story building is a one-story wooden porch that serves the southwest elevation of the second floor of the three-story rear wing. About one-third of the porch structure is enclosed, while the rest is open, featuring a decorative truss near the southwest end. The porch is supported by bracketed wooden posts and wooden railings with turned balusters.

A one-story concrete block building appends the rear, which is non-contributing.



Figure 6. Top: The side (southeast) and primary (northeast) elevations of the twin at 5200 Wayne Avenue. Figure 7. Bottom: The rear (southwest) and the side (southeast) elevations of the twin at 5200 Wayne Avenue, showing an intact upper porch. Source: Oscar Beisert, 2020.



Figure 8. Top: The primary (northeast) and south elevations of the twin at 5202 Wayne Avenue. Figure 9. Bottom: The primary entrance of the twin at 5202 Wayne Avenue. Source: Oscar Beisert, 2020.

5202 WAYNE AVENUE

The northwesterly half of an asymmetrical twin at the corner of Wayne Avenue and Hansberry Street, the dwelling at 5202 Wayne Avenue is a masonry T-shaped structure, built in 1870 almost entirely of Wissahickon Schist. The first two floors of the building are constructed of stone, while the third floor is a distinctive concave Mansard roof that is clad in asphalt shingles, which is delineated by a simple cornice with Italianate brackets. All of the apertures are defined at the lower stories by segmental arches that feature stone window caps that are flush with the façade. The stone façade of the first and second floors is pierced

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by a symmetrical arrangement of apertures, including full length window on left and a pedestrian door on right at the first floor with two windows above, all of which appear to contain original architraves, wooden sills and window caps of the same Wissahickon Schist that are delineated in a manner that is flush with the façade.



Figure 10. Top: The side (northwest) elevation of the twin at 5202 Wayne Avenue. Figure 11. Bottom: The side (northwest) and rear (southwest) elevations of the twin at 5202 Wayne Avenue. Source: Oscar Beisert, 2020.

The primary (northeast) elevation projects from its companion dwelling to the southeast. This projection features a single-story, three-part bay window with replacement vinyl fixtures. Rising above on the second floor is a single aperture with a replacement vinyl fixture, as well as another in the form of a projecting, bracketed dormer directly above in the Mansard roof. The T-shape building form is created by a central projection that extends to the northwest from near the center of the side (northwest) elevation. Porches fill the space created by the T-shape. Projecting a few feet further to the northeast than the bay window, the single-story front porch is enclosed by double doors as the primary entrance,

a half-wall of Wissahickon Schist, and mullion windows and transoms. A single-story porch is also located in the space created by the T-shape at the rear of the building, defined by a side gable roof. Two sets of double doors open onto this rear porch. All of the openings feature what appear to be wooden sills and window caps of the same Wissahickon Schist that are delineated in a manner that is flush with the façade.

A single-story stone addition appends the rear of the three-story building. There is also a small one-story building of concrete block construction at the rear that is non-contributing.



Figure 12. The side (northwest) and rear (southwest) elevations of the twin at 5202 Wayne Avenue. Source: Oscar Beisert, 2020.



Figure 13. The primary (northeast) elevation of the carriage house at 5206 Wayne Avenue. Source: Oscar Beisert, 2020.

5208 WAYNE AVENUE

The John C. Winston Stable is a one-and-one-half-story, Colonial Revival style building constructed in 1902. It is built of Wissahickon Schist and has a rectangular footprint with an asphalt-shingled, side-gabled roof. The primary (northeast) elevation faces onto a large vacant lot that extends from Wayne Avenue. The ground level of this elevation, which has been slightly modified from its original configuration, consists of three window openings and a pedestrian door. The door, which is X-paneled with plate glass, is located slightly to the northwest of the center of the elevation and is flanked by a small three-pane fixed window (original) with a stone sill to the southeast and a large slightly-bowed, nine-pane fixed window to the northwest. The door and picture window were added in the mid-twentieth century and replaced the original wooden stable doors; the door opening was also partially infilled with Schist to match the original exterior material. The southernmost window is a one-over-one wood sash fixture also installed at the same time as the door and picture window and replaced an original pedestrian Dutch door. The door's original stone header is still present; the space below the window was also infilled with Schist. These four openings are capped by a pent roof supported by four large original wooden brackets, integral to the building's roofline. The northernmost bay is an original six-over-six wood sash fixture with a stone still and stone jack arch lintel. The top story measures three bays wide and consists of three asphalt-shingled dormers. The central bay, which is the most prominent, is a large front-gabled dormer with two one-over-one synthetic sash fixtures. These window fixtures replaced the three original six-pane arched windows. Though the original windows have been replaced, this dormer still retains its original decorative vergeboard. The two hip-roofed end dormers are smaller in scale than the central window. The window fixtures in these two bays have also been replaced with modern one-over-one synthetic sash fixtures, but retain their original exposed rafter ends.



Figure 14. Top: The side (southeast) and primary (northeast) elevations of the carriage house at 5206 Wayne Avenue. Figure 15. Bottom: The side (southeast) elevation of the carriage house at 5206 Wayne Avenue. Source: Oscar Beisert, 2020.

The side (southeast) elevation, which exhibits as much, if not more architectural details as the primary elevation, has four small eye-level louvered windows on the ground floor, which likely served the horse stalls within. These louvered fixtures replaced the original one-over-one wood sash windows. Each opening is accompanied with a stone sill and jack arch lintel. The upper story, which is clad in stucco, consists three-part mullion window with wood-sash arched apertures and a shallow pent roof. Each window is surrounded by decorative wood moldings that include keystones and tapered pilasters that separate the three openings. This was a typical three-part fenestration found in designs by the architect

of the subject building (Figures 43, 44, 45, and 46). Directly above this bay is a small louvered vent. Other original architectural elements on this elevation include the raking cornice and molded wood cornice that separates the lower and upper levels.

The side (northwest) and rear (southwest) elevations are not visible from the public right-of-way due to heavy foliage. However, the 1902 architectural renderings of the building provide insight into their configuration and materials. The north elevation is similar to the south elevation with Wissahickon Schist at the ground level with a stuccoed façade above. The only window opening on the entire elevation is a single six-over-six (the current window type is not confirmed) centrally located window on the top level; there are no window openings on the ground level. Like the south elevation, a louvered vent is in the apex of the gable.

The rear (southwest) elevation measures three bays wide. The windows are asymmetrically placed towards the northern end of the building. Originally, these windows were six-over-six wood sash fixtures with stone sills.



Figure 16. Left: Looking north at the side (southeast) elevation of the subject property. Figure 17. Right: Looking east at the rear (southwest) elevation of the subject property. Source: Pictometry, Atlas, City of Philadelphia.



Figure 18. The Dr. Edward F. Rivinus House on the site of what became the Church of Christian Science on Green Street in Germantown, a building form which many twins emulated in the Second Empire style. Source: PhilaLandmarks Collections.

7. STATEMENT OF SIGNIFICANCE

The buildings situated at 5200, 5202, and 5208 Wayne Avenue in Germantown are significant historic resources that merit designation by the Philadelphia Historical Commission and inclusion on the Philadelphia Register of Historic Places. Located in the Germantown neighborhood of Philadelphia, the building satisfies the following Criteria for Designation as enumerated in Section 14-1004 of the Philadelphia Code:

- c) *Reflects the environment in an era characterized by a distinctive architectural style.*
- d) *Embodies distinguishing characteristics of an architectural style or engineering specimen; and*
- e) *Is the work of a designer, architect, landscape architect or designer, or engineer whose work has significantly influenced the historical, architectural, economic, social, or cultural development of the City, Commonwealth or Nation.*

The period of significance for 5200 & 5202 Wayne Avenue dates to the period of construction in 1870. This property was purchased by John Shingle, a local builder and developer from the Estate of Ann Coulter on March 15, 1870, which led to the construction of the subject twin.¹ 5200 Wayne Avenue was sold by John Shingle to John M. Atwood on May 8, 1871, while 5202 Wayne Avenue would remain in the Shingle family until 1928.² The period of significance for 5208 Wayne Avenue dates to the period of construction in 1902.

¹ Deed: Nancy Champion, et. al. to John Shingle. 15 March 1870. Philadelphia Deed Book J.A.H., No. 36, 66. Source: City Archives of Philadelphia.

² Deed: John Shingle to John M. Atwood. 8 May 1870. Philadelphia Deed Book J.A.H., No. 146, 175. Source: City Archives of Philadelphia.; and Deed: Frank Davis Shingle, et. al. to J. Wesley Craft, et. al. 29 December 1928. Philadelphia Deed Book J.M.H., No. 2926, 217.

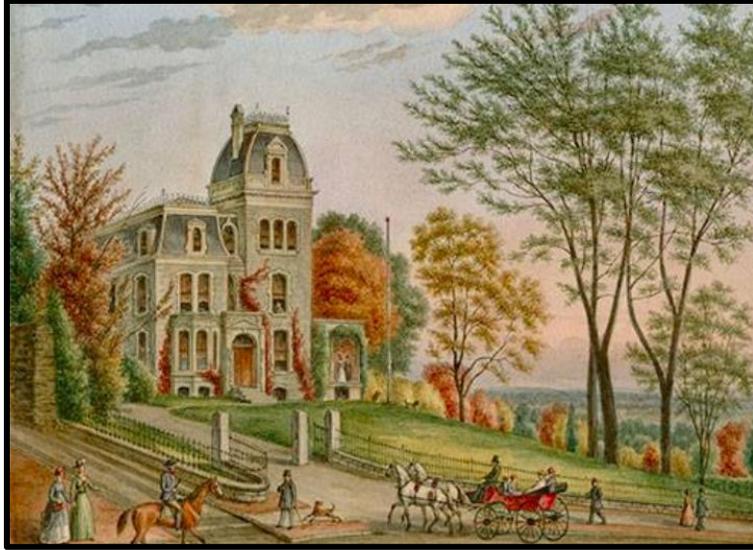


Figure 19. Bottom: The William Adamson Mansion, 4811 Germantown Avenue, Germantown, Pa., ca. 1920s. Source: The Germantown Historical Society.

CRITERION D – 5200 & 5202 WAYNE AVENUE

The buildings that comprise the subject twin at 5200 and 5202 Wayne Avenue embody distinguishing characteristics of the Second Empire style. According to Virginia & Lee McAlester’s *A Field Guide To American Houses (McAlester Field Guide)*, the Second Empire style enjoyed widespread employment in American architecture from 1855 to 1885, constituting a distinct and significant aesthetic period within the larger realm of the Victorian era. In line with national trends, Pennsylvania appears to have been particularly fond of the Second Empire style. The Pennsylvania Historical & Museum Commission Pennsylvania’s Architectural Field Guide (*PHMC Field Guide*) describes the “Second Empire/Mansard Style” as being popular between 1860 and 1900, which is a slightly longer period of time than used in the *McAlester Field Guide*, likely related to the stylistic use specifically in Pennsylvania. The *PHMC Field Guide* recognizes that the Second Empire style gained immense popularity in the 1860s and 1870s, as influenced by the “well-attended exhibitions in Paris in 1855 and 1867”, becoming a modern architectural movement rather than a revivalist style like so many others. The *PHMC Field Guide* recognizes commercial, residential, and public/government buildings as the most common types to be constructed in this aesthetic.³

Though some alterations have occurred during the last 150 years, the subject twin boasts distinctive concave Mansard roofs that form the third floor of the main buildings. The slope of the roof is pierced by dormers employed periodically on the primary and side elevations. These dormers feature an arched gabled front with decorative brackets that are textbook variants of the style. Decorative brackets are sparingly placed, defining both the eaves and the cornice. The *McAlester Field Guide* and *PHMC Field Guide* both describe the primary characteristics of the Second Empire style: the distinctive Mansard roof often punctuated

³ “Second Empire/Mansard Style,” Pennsylvania Architectural Field Guide, accessed 28 September 2020. <http://www.phmc.state.pa.us/portal/communities/architecture/styles/second-empire.html>

with dormers that pierce a steep sloped structure; molded cornices; and decorative brackets beneath the eaves.⁴

The subject twin is comprised of two masses: 5200 Wayne Avenue is an L-shaped structure, while 5202 Wayne Avenue is T-shaped. The asymmetrical whole is a less common variant of twin dwellings, which are more often found as two identical halves to make a complete whole. In this case the massing achieves the appearance of a complex villa, perhaps appearing to some as a single house, which may have been the original design intent. The detached dwelling of Dr. Edward F. Rivinus (Figure 18/Demolished) is quite similar to twins throughout Germantown, including the suburban duet at 524-526 Locust Avenue—one half of which was the Rev. George Bringhurst House (Figure 40). The *McAlester Field Guide* also describes asymmetrical building forms as a common theme of the Second Empire style.⁵

Beneath the cornice line, the subject twin is dominated by architectural features that are articulated within a two-story façade composed of Wissahickon Schist that was often referred to historically as “Germantown stone.” The *McAlester Field Guide* defines typical details below the cornice as relatively close to the Italianate style, a fact that is further proven in the subject twin. Both 5000 and 5002 Wayne Avenue were designed with characteristic one-story porches that further exhibit asymmetry. Within the setback from the neighboring façade, 5200 Wayne Avenue featured a small one-story porch at the primary elevation, which has been removed, but is still remnant in a scar upon the primary elevation. Another one-story porch is also present atop the rear addition of the building, and is an attractive example of a somewhat spacious back veranda. At the front corner of 5202 Wayne Avenue is an enclosed, one-story porch that may have been enlarged historically. The side elevation also features a small one-story porch at the rear that may have been altered at the roofline. Both houses also feature one-story, but fairly large bay windows at the ground floor—5200 Wayne Avenue at the side (southeast) elevation and 5202 Wayne Avenue at the primary (northeast) elevation adjoining the enclosed porch entrance. The one-story bay window was another common feature of the Second Empire style, as illustrated in the *McAlester Field Guide*. As for the first and second floor fenestration, the arrangement of apertures typifies the period of construction, featuring what appear to be stone sills and window caps of the same Wissahickon Schist that are differentiated within the stonework, while remaining flush with the façade.⁶ These details are also consistent with the period of construction.⁷

Using both the *McAlester Field Guide* and the *PHMC Field Guide*, this analysis of the subject twin illustrates that the buildings satisfy Criterion D for the Second Empire style.

⁴ Virginia & Lee McAlester. *A Field Guide To American Houses*. (New York: Alfred A. Knopf, 1998), 240-243.

⁵ Virginia & Lee McAlester. *A Field Guide To American Houses*. (New York: Alfred A. Knopf, 1998), 240-243.

⁶ Stephen Calloway and Elizabeth Cromley. *The Elements of Style*. (New York: Simon & Schuster, 1991).

⁷ Virginia & Lee McAlester. *A Field Guide To American Houses*. (New York: Alfred A. Knopf, 1998), 240-243.

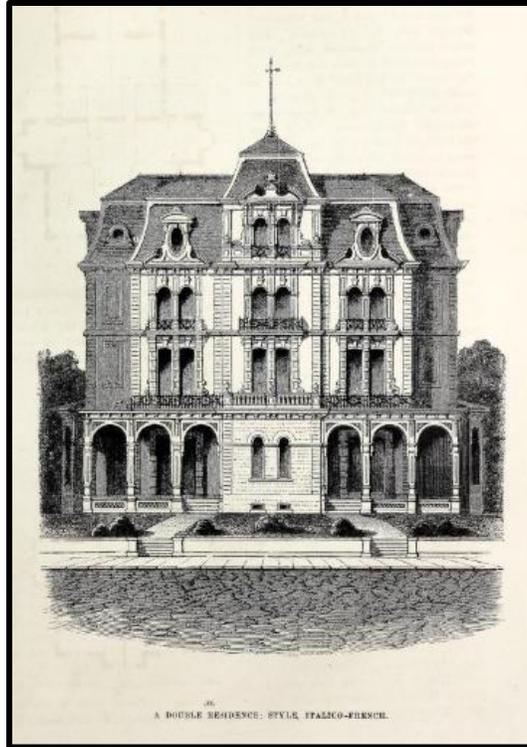


Figure 20. "A Double Residence", an illustration published in *Sloan's Architectural Review and Builder's Journal*. Source: Samuel Sloan. *Sloan's Architectural Review and Builder's Journal*. (Philadelphia: Claxton, Remsen, & Haffelfinger, 1868), 123.

CRITERION C

In Philadelphia and, specifically, in Germantown, the Second Empire style and its prominent Mansard roof was decidedly influential in shaping the built environment during the second half of the Victorian era and onwards into the twentieth century. As previously stated, the *PHMC Field Guide* recognizes the most common building types to be executed in this style, which includes commercial, residential and public/government structures—in addition, many institutional buildings and even some factories had Mansard roofs and other details of the aesthetic.⁸ In addition to detached dwellings and rowhouses, one residential prototype that predominated in the Second Empire style was the “Double House” or twin, as it is called today. Specific twins in Philadelphia are shown in Figures 18, 26, 27, 28, 38 and 39. In Germantown, specifically, the twin became a luxurious suburban dwelling type that varied in form, as was discussed under Criterion D. This was an attractive and practical alternative to a detached dwelling, as it shared a common masonry wall, a long-known tradition in the Quaker City, but, unlike the rowhouse, maintained many of the features of a true suburban residence, including porches, generous side yards, and elements of privacy.

Architects and influencers popularized the building form and style through pattern books and other printed medium, which led to the proliferation of such developments throughout Philadelphia, the Commonwealth of Pennsylvania, and the eastern United States. One

⁸ “Second Empire/Mansard Style,” *Pennsylvania Architectural Field Guide*, accessed January 24, 2017. <http://www.phmc.state.pa.us/portal/communities/architecture/styles/second-empire.html>

design for “A Double Residence” (Figure 18) was published in *Sloan’s Architectural Review and Builder’s Journal* by Samuel Sloan, the prominent Philadelphia architect, showing a large twin in the Second Empire style in 1868.⁹ This example and others like it helped to increase use of the style as articulated in twin dwellings.

The subject twin at 5200 and 5202 Wayne Avenue is representative of an era characterized by the Second Empire style, as adapted to Germantown.



Figure 21. Public Ledger Building, Philadelphia, Pennsylvania, ca. 1867. Source: The Library Company of Philadelphia.

HISTORIC CONTEXT:

EVIDENCE OF THE SECOND EMPIRE STYLE IN PHILADELPHIA

Philadelphia’s built environment features a wide variety of buildings designed in the Second Empire style. Perhaps the most significant example in America, Philadelphia’s City Hall was designed by John McArthur Jr., being constructed between 1871 and 1901 at a cost of \$24 million.¹⁰ Built earlier, in 1865, just south of Center Square, the Union League of Philadelphia was another building completed in the Second Empire style.¹¹ The building, designed by leading Philadelphia architect John Fraser (1825-1906), still stands at 140 S. Broad Street.¹² Unlike Philadelphia City Hall, this private club building resembles a mansion rather than a public building. On the commercial and industrial frontier, the *Public Ledger* constructed “their new and splendid building” (Figure 21) at the southwest

⁹“A Double Residence”, an illustration published in *Sloan’s Architectural Review and Builder’s Journal*. Source: Samuel Sloan. *Sloan’s Architectural Review and Builder’s Journal*. (Philadelphia: Claxton, Remsen, & Haffelfinger, 1868), 123.

¹⁰ Russ F. Weigley (editor). *Philadelphia: A 300-Year History*. (New York and London: W.W. Norton & Company, 1982).

¹¹ Walter L. Fleming. *Documentary History of Reconstruction: Political, Military, Social, Religious, Educational, and Industrial, Vol. 2*. (1906), 1-20.

¹² Russ F. Weigley (editor). *Philadelphia: A 300-Year History*. (New York and London: W.W. Norton & Company, 1982).

corner of Sixth and Chestnut Streets in 1867, which was also designed by John McArthur, Jr. The *Scientific American* said the following about the building:

The new *Ledger* building is one of the largest printing houses in the Union, very beautiful in architecture, located on the corner of Sixth and Chestnut Streets. Every portion of the establishment is complete with regard to light, heating, ventilation, and other comforts. The office and editorial rooms are furnished splendidly. The composing room is on the upper floor, which, by aid of a Mansard roof, has a height of twenty-one feet.¹³

Another important public building was the Court House and Post Office (Figure 20/Demolished), also designed in the Second Empire style, by Alfred B. Mullet (1834-1890), architect. Completed in 1874, it featured a complex, multi-level Mansardic roof structure at the center and a smaller, low-slung Mansard roof atop the vast four-story building.



Figure 22. Court House and Post Office, facing onto S. Eighth Street between Chestnut and Market Streets in Philadelphia, ca. 1874. Source: Oscar Beisert.

Commercial and other private for-profit establishments styled both their buildings and their advertisements in response to what might be called a “Mansard mania.” Known to shy away from modernity—especially in style, even Old Philadelphians warmed to the Mansard roof. No doubt the inherent Quaker conservatism was satiated by the prospect of a low-cost addition that allowed them to keep the existing building yet update and even

¹³ “A Philadelphia Newspaper Establishment,” *Scientific American* (1845-1908). (New York: 6 July 1867), 10.

formalize its appearance. No greater specimen can be found than the Philadelphia Contributionship. The “Oldest Continually Operating Fire Insurance Company in America” commissioned Thomas U. Walter (1804-1887), a darling of Philadelphia architecture, to design a commodious building for the establishment, which was completed in 1836.¹⁴ It had the appearance of a large Greek Revival house with Georgian antecedents. Later in the nineteenth century, the fourth, half-story was enlarged to accommodate a full floor—an improvement that was achieved politely with a Mansard roof.

By 1883, Hagar & Campbell’s “New Dime Museum” was proudly advertised as opening on “Monday September 3d.” at the corner of Ninth and Arch Streets (Figure 21/Demolished). The advertisement illustrates their distinct four-story, Second Empire style edifice that is largely concealed by advertisements for the museum.¹⁵ Just in time for the Centennial Exhibition, the Second Empire style was so popular that companies like Cunningham & Hill, Manufacturers and Retailers of Flags and Shields, published an advertisement (Figure 24) for their product in which a Second Empire style building is shown draped in their products.



Figure 23. Advertisement Card: “Hagar & Campbell’s Dime Museum, Ninth & Arch Streets. Opens Monday September 3d. 1883.” (The Stobridge Lithograph Co., 1883). Source: The Library Company of Philadelphia.

¹⁴ “Company History,” The Philadelphia Contributionship. Accessed 25 January 2017. <<http://www.contributionship.com/history/tour.html>>

¹⁵ Advertisement Card: “Hagar & Campbell’s Dime Museum, Ninth & Arch Sts. Opens Monday September 3d. 1883.” (The Stobridge Lithograph Co., 1883). Source: The Library Company of Philadelphia.



Figure 24. Advertisement of Cunningham & Hill, 204 Church Street, Philadelphia, ca.1876. Source: The Library Company of Philadelphia.

The Second Empire style was particularly popular in its application to Philadelphia’s residential architecture with continual use in detached, semi-detached—including twins, and rowhouses from the 1860s into the early twentieth century. Yet we understand that the French influence in local domestic architecture appeared earlier, if not just for brief moment. Purported to be the first Mansard roof in America, Robert Morris, known as the “Financier of the American Revolution,” commissioned the éminent French architect, Pierre Charles L’Enfant (1754-1825), to design a mansion for him around 1794. However, after the project was well underway, he suffered major financial losses that prevented him from finishing the house. As a result, the building became known as “Morris’ Folly,” standing as an incomplete masonry shell on a large parcel bound by Chestnut Street at the north, 7th Street at the east, Walnut Street at the south, and 8th Street at the west (Figure 25).¹⁶



Figure 25. Detail of “The Morris Mansion, Philadelphia, As It Was.” Source: PhiladelphiaBuildings.org.

¹⁶ Charles Rappleye. *Robert Morris: Financier of the American Revolution*. (New York: Simon & Schuster, 2010).

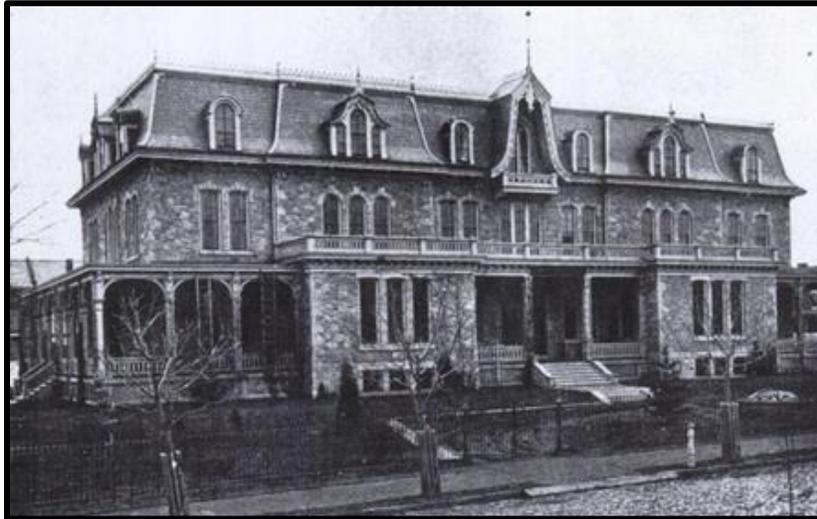


Figure 26. Top: Marble Terrace, 3200 Block of Chestnut Street, West Philadelphia, ca. 1872. Source: The Library Company of Philadelphia. Figure 27. Bottom: The Old Man's Home on Powelton Avenue between Saunders Avenue and 39th Street, designed by Hewitt Brothers, architects, in 1897. Source: Robert Morris Skaler. *West Philadelphia: University City to 52nd Street*. (Arcadia Publishing, 2002).

After Morris' Folly, the employment of the Mansard roof was almost entirely dormant at Philadelphia until the Second Empire style came into vogue. In the 1860s, one of the most impressive blocks to be constructed in Philadelphia was known as Marble Terrace, ca. 1870 (Figure 26/Demolished). Located in the 3200 block of Chestnut Street, the development was described in real estate advertisements as: "Handsome Modern Four-story Marble Front," a property that was, in fact, four stories in height—the fourth floor being a Mansard roof with a variation of dormers typical of high style designs in the 1860s and 1870s.¹⁷ A similar marble-front development was completed in the same style on the northeast side of

¹⁷ "M. Thomas & Sons. Auctioneers," *Legal Gazette*. (15 May 1874), 160.

Ridge Avenue just below Girard, the last vestiges of which were renovated or demolished in recent years. In West Philadelphia, the style was employed in both detached, semi-detached twin houses, and row houses. Further into West Philadelphia, the development of streetcar suburbs led to the construction of numerous detached and semi-detached twin houses. Many of the residences were designed in the Second Empire style, which may be found on the fringes of University City and in Powelton Village (Figure 27), Spruce Hill, and West Powelton. Located in Spruce Hill, the Satterlee Heights Development (Figure 28) began in 1871 with several houses in the 4300 block of Osage Avenue that were of the Second Empire style.¹⁸



Figure 28. Top: Detail from Satterlee Heights. Satterlee Hospital Grounds, 27th Ward. West Philadelphia., n.d. Note: the large detached house facing onto 42nd Street is labeled “12” and was the home of Samuel Sloan. Immediately to the north, a twin is labeled with two numbers, “13” and “14,” being the homes John F. Bush and Mrs. M. Harding. Each of these houses appear to be designed in the Second Empire style. Source: Greater Philadelphia GeoHistory Network. Figure 29. Bottom: Large Second Empire style houses in the 4200 block of Chester Avenue, which are no longer extant. Source: Robert Morris Skaler. *West Philadelphia: University City to 52nd Street*. (Arcadia Publishing, 2002), 52.

¹⁸ Oscar Beisert. *Philadelphia Register of Historic Places Nomination: 4300-03 Osage Avenue*. (Philadelphia: Oscar Beisert, 2015).

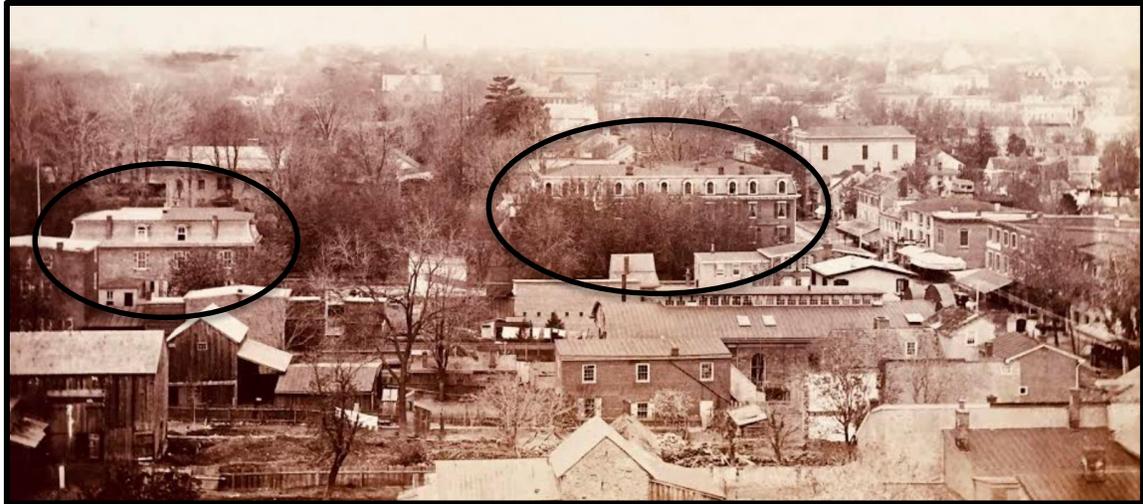


Figure 30. A view north from the tower of Trinity Lutheran Church in Germantown, showing the rise of several Second Empire style building that would have been relatively new at the time this photograph was taken. Source: The Historical Society of Pennsylvania.

HISTORIC CONTEXT:

EVIDENCE OF THE SECOND EMPIRE STYLE IN THE GERMAN TOWNSHIP

In the German Township, the Second Empire style and its distinctive Mansard roof were popularized in similar building types—primarily commercial, institutional and residential. The lithograph, *Germantown, Viewed from the Town Hall Tower, 1884*, (Figure 31) illustrates the local prominence of the style. It showcases three buildings that employed Mansard roofs and other details: William Conner’s Pharmacy at the corner of Germantown and Chelten Avenues (Demolished); Albert Smith’s Building, including his Pharmacy, at the corner of Germantown Avenue and E. Coulter Street (Demolished); and Greenwood’s “Opposite Chelten Avenue Depot,” which appears to be extant at 153 E. Chelten Avenue. All of these buildings were added to the Germantown landscape between 1860 and 1880 and featured hallmarks of the Second Empire style. This transition is illustrated above in Figure 30, where several Mansard roofs have emerged. Numerous other buildings were constructed on the commercial streets of Germantown that employed the style. At 5706 Germantown Avenue, the Savings Fund Society of Germantown and Its Vicinity erected a three-story stone building with a Mansard roof in 1868—it later became the site of John S. Trower’s Restaurant (Figure 32). Another building that was renovated to have the same appearance once stood at the corner of Germantown Avenue and Armat Street. The Mutual Fire Insurance Company of Germantown (Figure 33/Demolished) had “improved” a Federal style building to appear in the Second Empire Style, adding a brownstone façade and a Mansard roof.



Figure 31. Top: Detail views from The lithograph, “Germantown, Viewed from the Town Hall Tower, 1884,” including William Conner’s Pharmacy at the corner of Germantown and Cheltenham Avenues (Demolished); Greenwood’s “Opposite Cheltenham Avenue Depot”, which appears to be extant at 153 E. Cheltenham Avenue; and Albert Smith’s Building, including his Pharmacy, at the corner of Germantown Avenue and E. Coulter Street (Demolished). Source: The Scrapbook Collection of John B. Harting (in possession of the descendants). Figure 32. Bottom left: On left is John S. Trower’s Building (formerly the Savings Fund Society of Germantown & Its Vicinity). ca. 1890. Source: The Historical Society of Pennsylvania. Figure 33. Bottom right: Mutual Fire Insurance Company of Germantown, c. 1880. Source: The Germantown Historical Society.

Emulating the architecture of Philadelphia City Hall, prominent institutional buildings throughout Germantown were also prime candidates for Second Empire style design. Immaculate Conception Church and St. Vincent’s College comprise a large complex of buildings that includes specimen of the subject style. This is a particularly poignant example as all of the buildings on the site are built of Wissahickon Schist, combining the internationally renowned architectural style with local stone. Another like-building was Little Sisters of the Poor in Church Lane below Chew Avenue (Demolished). Designed by Ballinger & Perot, architects, this building was also constructed entirely of Wissahickon Schist with a fully articulated Mansard roof.¹⁹

¹⁹ Postcard: “Little Sisters of the Poor, Germantown, Pa.,” The Library Company of Philadelphia. (1900-20).
 A Double Residence in the Second Empire Style, 5200 & 5202 Wayne Avenue, in the Second Empire Style
 John C. Winston’s Stable, 5208 Wayne Avenue, Germantown, Philadelphia, Pennsylvania
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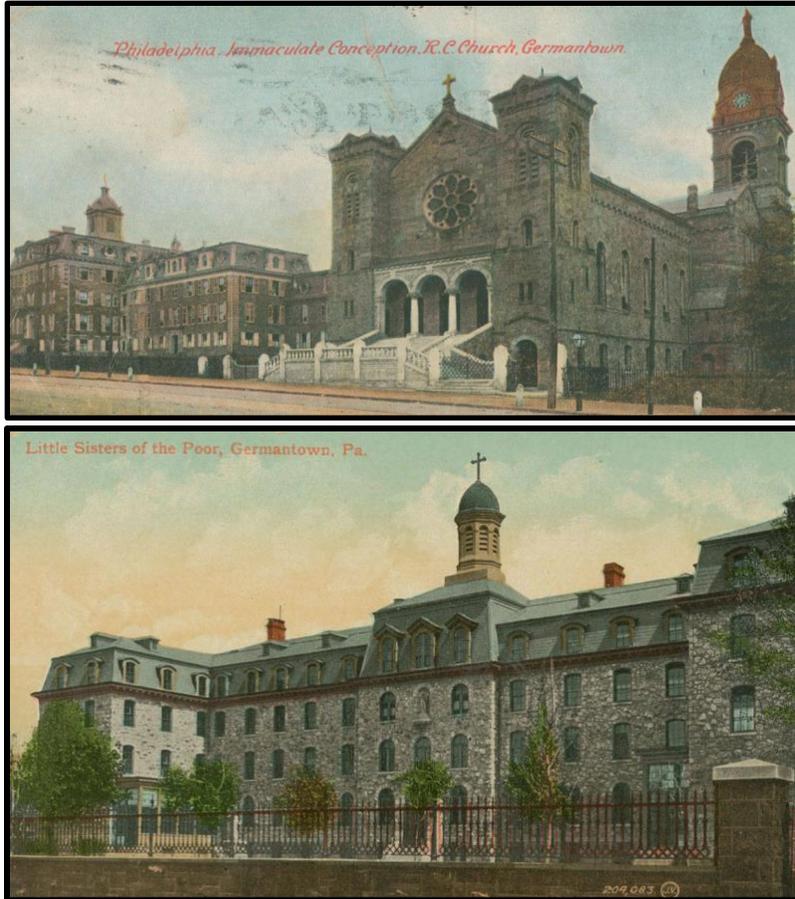


Figure 34. Top: Immaculate Conception Church and St. Vincent’s College, Germantown, Pa., ca. 1900-20. Source: The Library Company of Philadelphia. Figure 35. Bottom: Little Sisters of the Poor, Church Lane, Germantown, Pa., c. 1900-20. (Demolished). Source: The Library Company of Philadelphia.

While the style influenced the design of many building types, the most common was residential design, as shown in the discussion of West Philadelphia. Residential buildings range from mansions to large detached houses, semi-detached twins, and row houses. Even some stables and outbuildings of domestic use were completed with Mansard roofs and bracketed cornices. A large percentage of the houses in the Germantown were designed in the Second Empire style and built of Wissahickon Schist. One of the grandest of the style erected in Germantown was perhaps the mansion of William Adamson (Figure 19), which still stands at 4811 Germantown Avenue. Built in 1874, the house features a Mansard roof on the main structure that is further dominated by a tower that once featured its own Mansard roof.²⁰ A rival in size and scale, the Ebenezer Maxwell Mansion was built earlier in 1859 at 200 W. Tulpehocken Street, employing an eclectic mixture of Victorian-era features, among them the Mansard roof.²¹

²⁰ Photograph: “The William Adamson Mansion,” The Germantown Historical Society. (Philadelphia: 1920).

²¹ *National Register of Historic Places Nomination: The Ebenezer Maxwell Mansion*. (Philadelphia: Pennsylvania Historical & Museum Commission, 24 February 1971).



Figure 36. The Butler Mansion, ca. 1890. Source: The Historical Society of Pennsylvania (Demolished).

At the site of what is now Germantown High School, the Butler Mansion (Figure 36/Demolished) was erected on the “Old Rose Property,” at least in part, by 1868. The house is rather a hodgepodge of architectural styles and features, but among those components is a distinctive Mansard roof and the typical dormers and cornice details.²² Nearby is the familiar Germantown Music Settlement at 6128 Germantown Avenue (Figure 37). Originally a private residence, this institutional building features a fully articulated Mansard roof, a bracketed cornice, and a smooth-faced stone façade with quoins.²³ Further up the Avenue in Mt. Airy was a famous old dwelling known as “The Steamboat House” (Figure 38), named for the profession of its former owner, Erasmus James Pierce, a sea captain. It had a flat roof, which was “framed into the appearance of the hurricane deck of a steamer.”²⁴

²² Photograph: “The Butler Mansion,” The Historical Society of Pennsylvania. (c. 1890s).

²³ Photograph: “Germantown Settlement Music School,” The Germantown Historical Society. (1914).

²⁴ Samuel Fitch Hotchkiss. *Ancient and Modern Mt. Airy and Chestnut Hill*. (Philadelphia: P.W. Ziegler & Co., 1889), 353.

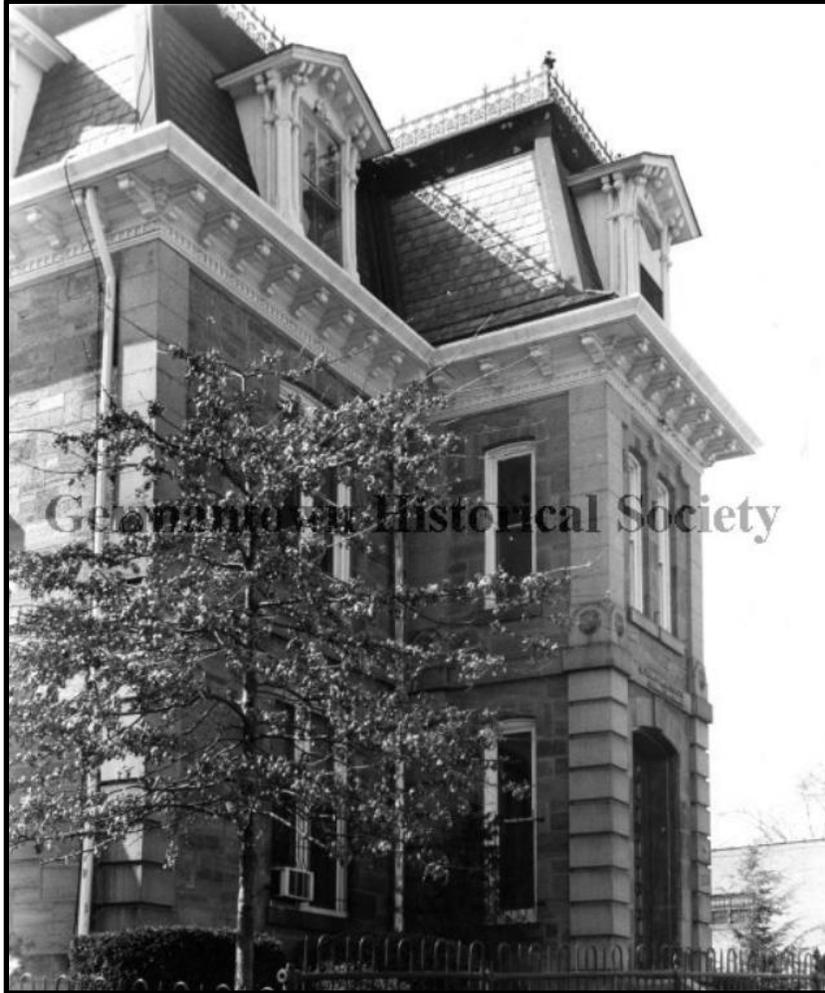


Figure 37. Top: The Germantown Music Settlement. Source: The Germantown Historical Society. Figure 38. Bottom: The Steamboat House, Mt. Airy, ca. 1900. Source: The Germantown Historical Society.

Prosperous families followed the villa model as an established fashionable statement in the third quarter of the nineteenth century. One example stands at the corner of East Johnson and Morton Streets—originally owned by the Cummings family, it was later the residence of J. Henry Dunn (Figure 39). This house features a Mansard roof with dormers, and largely constructed of Wissahickon Schist with a full veranda.²⁵



Figure 39. “Residence of J. Henry Dunn” at the corner of E. Johnson and Morton Streets (1910). Source: The Germantown Historical Society.

Similar versions of the detached house or villa may be found throughout the German Township at the following addresses: 5321 Knox Street, Germantown (ca.1875); the Charles Musgrave House (known today as the Germantown Music Settlement) at 6128 Germantown Avenue, Germantown; the Emory House at 14 Summit Street, Chestnut Hill (ca.1862); and the John Allen House at 314 Wister Street, Germantown (ca.1870). A narrower version of this house type, much similar to the earlier commercial examples provided, stand at the following addresses: 11 W. Walnut Lane, Germantown (ca.1860); 114 W. Coulter, Germantown (ca.1880); 348 W. Allens Lane, Chestnut Hill (ca.1870); 410 E. Locust Avenue, Germantown (ca.1875); 6115 McCallum Street, Germantown (ca.1875); 6119 McCallum Street, Germantown (ca.1875); 6121 McCallum Street, Germantown (ca.1875); 6845 Germantown Avenue, Mount Airy (ca.1875).²⁶

²⁵ Photograph: “Residence of J. Henry Dunn” at the corner of E. Johnson and Morton Streets. (1910) Source: The Germantown Historical Society.

²⁶ Joseph Minardi. *Historic Architecture in Northwest Philadelphia.* (Schiffer Publishing, Limited, 2012).
A Double Residence in the Second Empire Style, 5200 & 5202 Wayne Avenue, in the Second Empire Style
John C. Winston’s Stable, 5208 Wayne Avenue, Germantown, Philadelphia, Pennsylvania
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Figure 40. The Rev. George Bringhurst House at 524 Locust Avenue, which is one side of a Second Empire style twin. Source: Wyck House & Garden.

Semi-detached twin dwellings like the subject property are among the common house types in the area, often executed in the Second Empire style. The deceptive designs of many twins represent the appearance of a single house that upon closer inspection actually have two entrances, symmetrically placed bay windows, porches, and other features. The following examples of twins are extant in Germantown and nearby: 500-06-508, 501-05-507, and 522-524 Locust Avenue, Germantown (Figure 40); 311-313, 319-321, and 327-329 E. Walnut Lane, Germantown; 324-326 Springfield Avenue, Chestnut Hill (1886); 330-332 Springfield Avenue, Chestnut Hill (1886); 202-204 and 210-212 High Street, Germantown; 34-36 and 42-44 W. Coulter Street, Germantown; 120-122 W. Penn Street, Germantown (ca.1875); and 51-53 W. Walnut Lane, Germantown (ca.1860). These are just a few of enumerable examples of Second Empire style twins in Germantown.²⁷

The second half of the nineteenth century saw entire streets developed with twin houses featuring Mansard roofs, such as Maplewood Avenue and Wingohocking Terrace. Row houses too were also designed in the Second Empire style and many more simply employed Mansardic roof features. Early examples include: 4857-61 Germantown Avenue, Germantown (ca.1870); and a row of houses in E. School Lane, Germantown.²⁸

²⁷ Joseph Minardi. *Historic Architecture in Northwest Philadelphia.* (Schiffer Publishing, Limited, 2012).

²⁸ Joseph Minardi. *Historic Architecture in Northwest Philadelphia.* (Schiffer Publishing, Limited, 2012).



Figure 41. Showing the intended glimpse of middle to upper middle-class grandeur of the period, this unidentified Second Empire style twin was likely in Germantown, ca.1860-70s. Source: The Germantown Historical Society.

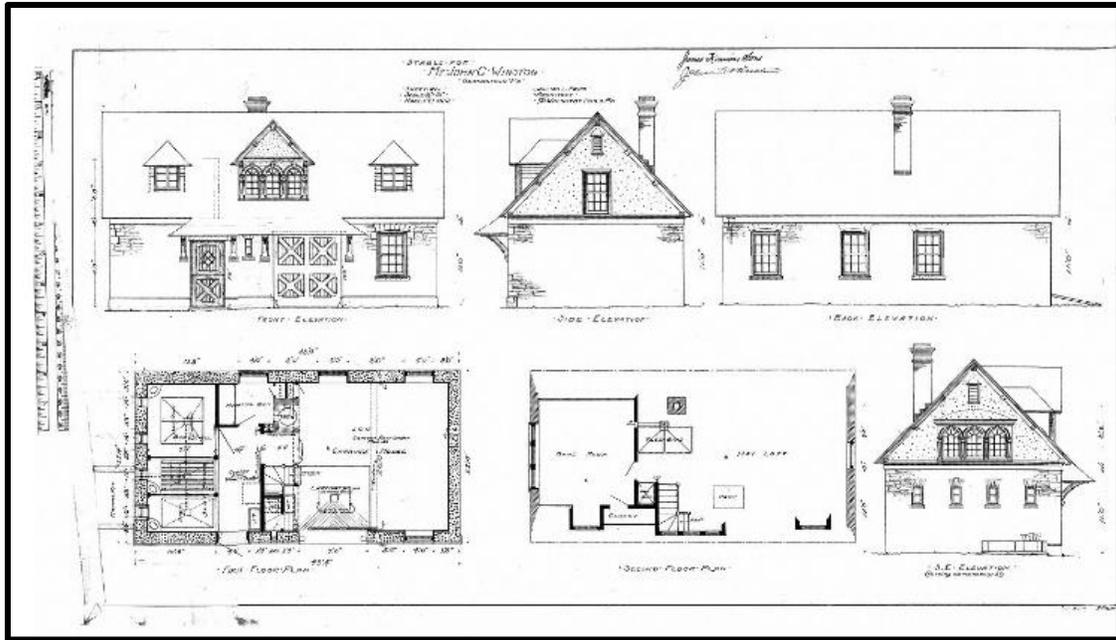


Figure 42. Plans and Elevations of John C. Winston's Stable at 5208 Wayne Avenue in Germantown, dated 21 March 1902, by William L. Price, architect. Source: The William L. & Walter F. Price Collection, Athenæum of Philadelphia.

CRITERION E: WILLIAM LIGHTFOOT PRICE, ARCHITECT

The two-story, stone carriage house and stable at 5208 Wayne Avenue in Germantown is a significant design by the independent architectural practice of William “Will” Lightfoot Price (1861-1916), the distinguished Quaker architect whose work significantly impacted and influenced the built environment of the City of Philadelphia, the larger region, and beyond.²⁹ The property was purchased and developed by John Clark Winston (1856-1920), Quaker publisher; proprietor of the internationally renowned John C. Winston Company; and one-time Director of Public Works for the City of Philadelphia, and his wife Samuella Terrell Ricks (b.1843).³⁰ Winston purchased a lot that was subdivided from the larger property of “Old Philadelphia Merchant” Isaac Jeanes (1811-1888) and Caroline Margareta Kohler (1823-1894), which had once served as the spacious side yard of their Second Empire style villa that still stands at 5214 Wayne Avenue.³¹

Will Price had been working with the Winstons since 1897 to design a house for the site, a scheme that remained unresolved until 1902. The first known drawings of the subject building, “Stable for Mr. John C. Winston, Germantown,” were completed on April 17, 1900 (Figure 42), which largely reflect what we see today aside from a proposed cupola.³² Two years later the plans were updated on March 21, 1902, this version omitted the cupola, but included a “Man’s Room” on the second floor, likely to house the Winstons’

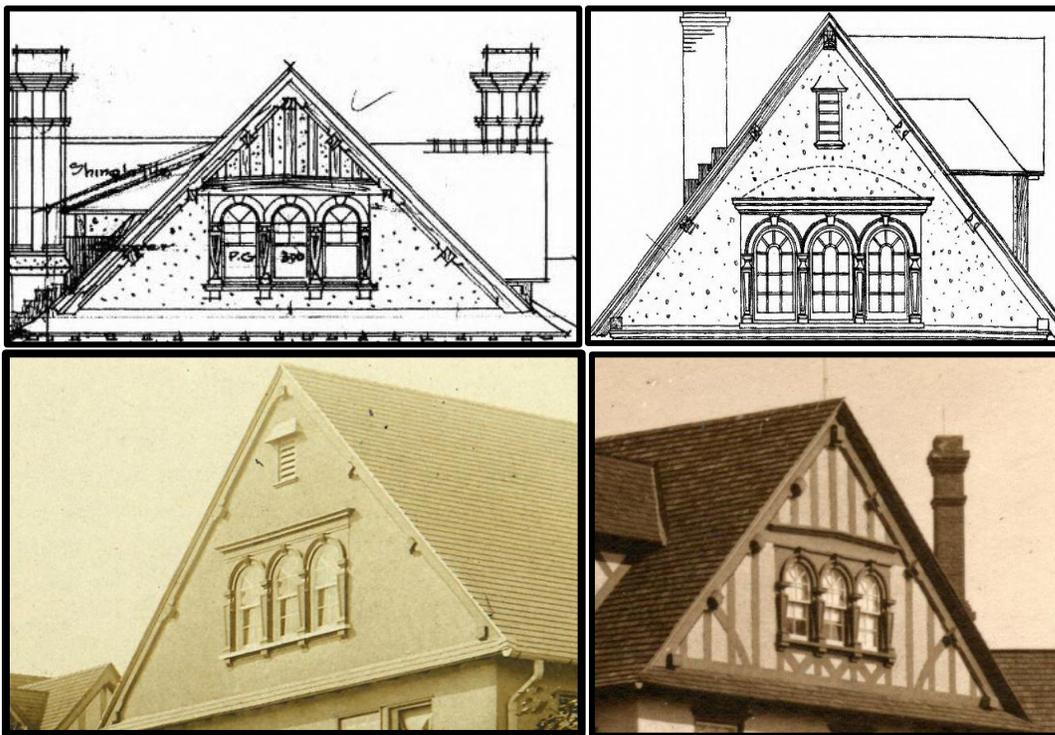
²⁹ Thomas/Price Collection, Athenæum of Philadelphia.

³⁰ John C. Winston was the son of Bowling H. Winston and Anna Clark. Source: Ancestry.com. *Pennsylvania, Death Certificates, 1906-1967* [database on-line]. Provo, UT, USA: Ancestry.com Operations, Inc., 2014.

³¹ “Isaac Jeanes Dead.”, *The Times*, 26 February 1888, 3.

³² William L. Price. (17 April 1900). Stable for John C. Winston, Germantown. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia.

coachman.³³ Almost entirely intact to-date, Price’s executed design is an uncommon, albeit not unknown rendition of his work, being decidedly Colonial Revival “in spirit” rather than a “faithful reproduction of eighteenth-century details.”³⁴ The period of significance is one that is rife with designs that replicated historic buildings of the eighteenth and early nineteenth centuries, while there were other architects, like Price, who created modern buildings both in amenities and employment of the style. It is interesting that Price’s design for Winston, which evolved over a two-year period, never deviated from its Colonial Revival appointments, as the house itself was executed in a meld of stylistic details that achieved an overall Tudor bent, a style for which the architect became well-known (Figure 43). Nevertheless, the house and the stable stood as complimentary, but decidedly independent designs, which permits the subject building to stand proudly on its own even after its counterpart has been demolished.



The subject property includes a common feature of Price’s work: the three-part mullion window set beneath coursing and within the gable. Figure 43. Top left: The Helena W. Elliott Residence (1908) at Bryn Mawr, Pennsylvania, showing a similar three-part window as the subject property in the gable-end. Figure 44. Top right: The subject property. Figure 45. Bottom left: The Frick Houses, showing the three-part window in a gable-front like the subject property. Figure 46. Bottom right: The Horace Smith Residence, showing the same three-part, mullion window within the gable. Source: William L. & Walter F. Price Collection, Athenæum of Philadelphia.

³³ William L. Price. (21 March 1902). Stable for John C. Winston, Germantown. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia.

³⁴ George E. Thomas. *Arts and Crafts to Modern Design, William L. Price*. (New York: Princeton Architectural Press, 2000), 327.



Figure 47. Top: The John C. Winston Residence, 5208 Wayne Avenue, Germantown (Demolished). Figure 48. Bottom: The interior of the John C. Winston Residence. Source: William L. & Walter F. Price Collection, Athenæum of Philadelphia.

A visual survey of the architect's work finds that his carriage house and stable buildings share similarities in form, as well as the application of stylistic features. Those documented

range from the elaborate to the restrained; however, all of the buildings are finely detailed, exhibiting Price's accomplished rhythm.

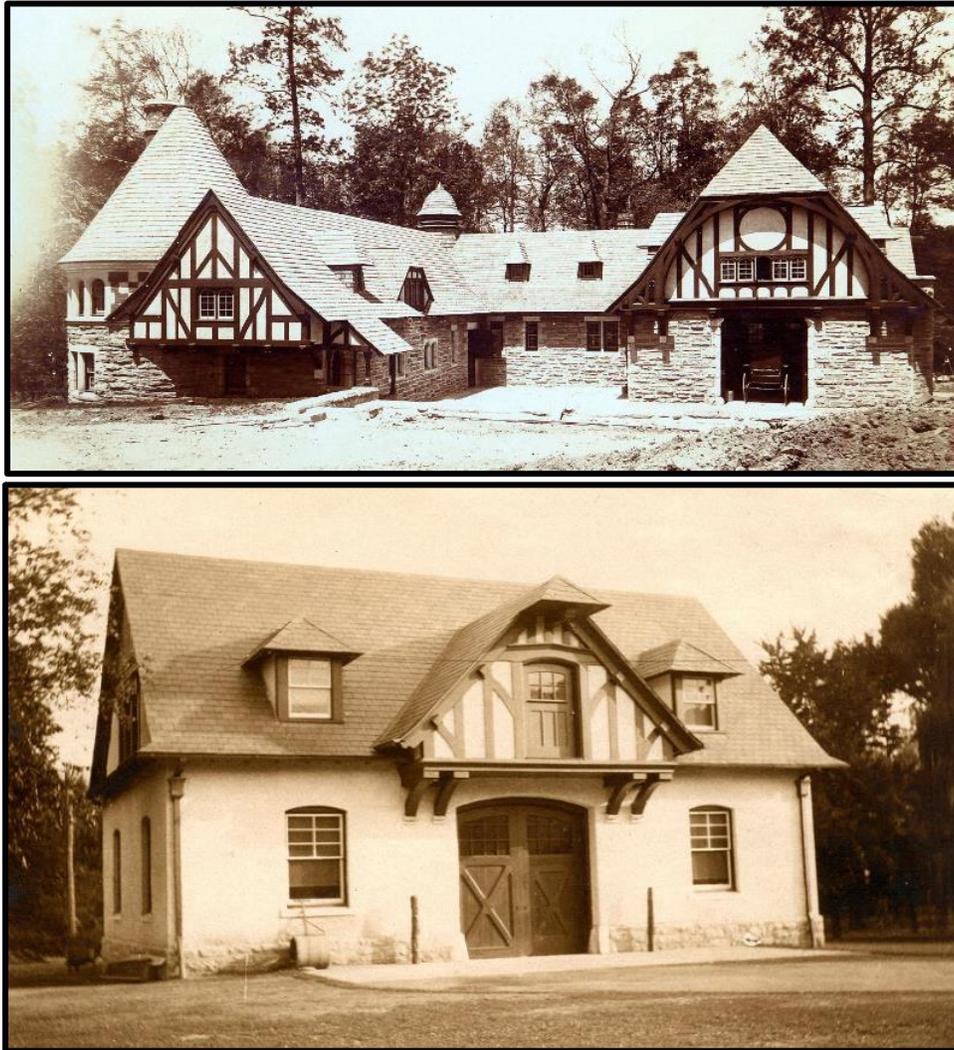


Figure 49. The John Gilmore Stable, Overbrook, Philadelphia, ca.1899. Figure 50. The Alex Simpson Stable, Merion, Pennsylvania, ca.1905-06. Source: The William L. & Walter F. Price Collection, Athenæum of Philadelphia.

These outbuildings by Price almost always contain two functional levels within the confines of a one-and-one-half-story building. One of his most elaborate designs was the sprawling carriage house and stable to accompany a mansion commissioned by John Gilmore for his property at Overbrook in 1899 (Figure 49).³⁵ The building was of a U-shaped form with great expanses of roof surface, and was overall of the Tudor style. While dissimilar in form and style, the shared features with the subject building include a façade finished of Wissahickon Schist at the ground floor, several prominent and beautifully detailed gable-ends, groups of mullion windows within the gables, and dormers, each

³⁵ Robert Edwards. *Stained and Leaded Glass Windows in William Lightfoot Price Houses, Antiques and Fine Art*. (Vol XI, No. 3, Summer Autumn, 2011), 182.

defined by a hipped roof. Another example, perhaps slightly smaller than the subject building, was the Alex Simpson Stable (Figure 50) built in ca.1905-06 at Merion, Pennsylvania.³⁶ Quite similar in form to the subject building, this stable shares like-features such as the prominent central gable flanked by dormers, again each defined by a hipped roof. In 1908, Price also designed a stable for William Wright at Moylan, Pennsylvania in a restrained Shingle style (Figure 51).³⁷ This deviated from the subject building and the Simpson Stable in both form and style, but retained a similar scale with like-dormers and familiar fenestrations. Each of these examples exhibit the architect's bravado even in the field of outbuildings.



Figure 51. William Wright Stable. Source: William L. & Walter F. Price Collection, Athenæum of Philadelphia.

Beyond the category of carriage house and stable buildings, Price's oeuvre included other buildings of the same domestic scale that were created for various purposes. Bryn Mawr College commissioned a laboratory for their campus, which shares many features with the subject building (Figures 52 and 53). This structure includes prominent and finely detailed gable-ends with a Palladian window at one side set within the both the half-timbering in the upper story and a Wissahickon Schist façade that comprised the ground floor. This Colonial Revival feature appears rather unexpectedly in the midst of an elevation one might otherwise find leaning more tacitly towards the Tudor style. In addition, the dormers employed were similar in scale to that of the subject building. The overall bearing, form, and scale of the building was like his design for the Winstons, the laboratory obviously being absent of a vehicle bay and hayloft.

³⁶ William L. Price. (1906). Stable for Alex Simpson, Merion, Pennsylvania. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia.

³⁷ William L. Price. (1908). Stable for William Wright, Moylan, Pennsylvania. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia.

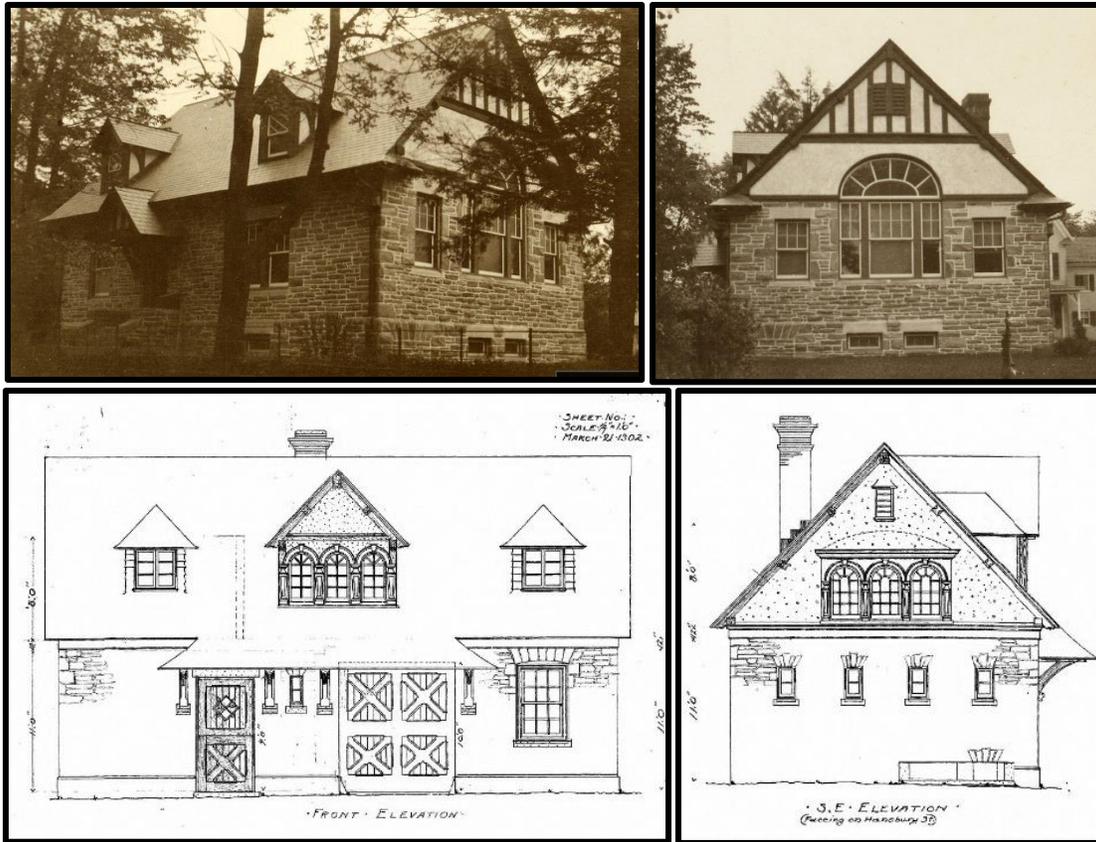


Figure 52. Top left: Bryn Mawr College Laboratory, designed by William L. Price. Figure 53. Top right: Bryn Mawr College Laboratory, designed by William L. Price. Source: William L. & Walter F. Price Collection, Athenæum of Philadelphia. Figure 54. Bottom left: The front elevation of the subject building. Source: William L. Price. (March 1902). Stable for John C. Winston, Germantown. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia. Figure 55. Bottom right: The southeast elevation of the subject building. Source: William L. Price. (March 1902). Stable for John C. Winston, Germantown. [Architectural drawing]. Retrieved from the William L. & Walter F. Price Collection, Athenæum of Philadelphia.

As stated by Sandra L. Tatman in her brief biography on the architect's career, Will Price "was one of an influential group of architects working during the late nineteenth and early twentieth centuries in Philadelphia." His importance to the area is bolstered by professional leadership and unique designs, which proliferated the Arts and Crafts Movement in American architecture. Studying under fellow Quaker architect Addison Hutton (1834-1916), and later a devotee to the Philadelphia architect, Frank Furness (1839-1912), in whose office he worked early on in his career, Price would become one of the most distinctive architects of local history. Eventually, he established a partnership with his brother Walter Price, a tenure that primarily produced residential projects. Much of their work included houses for developers like Wendell & Smith of Overbrook Farms, Pelham, and St. David's. And it is these unique homes designed by various young architects for Wendell & Smith that directed and shaped the development of late-nineteenth and early twentieth century suburban Philadelphia.³⁸ After splitting from his brother in 1895 to

³⁸ Sandra L. Tatman, "William Lightfoot Price (1861-1916)," PAB Database.

practice independently, Price successfully designed several utopian Arts and Crafts communities, including Arden in Delaware, and Rose Valley in Pennsylvania, as well as the incredible Chateausque Woodmont estate in Montgomery County, Pennsylvania.³⁹



Figure 56. Plans and Elevations of John C. Winston's Stable at 5208 Wayne Avenue in Germantown, dated 17 April 1900, by William L. Price, architect. Source: The William L. & Walter F. Price Collection, Athenæum of Philadelphia.

Interestingly, the duration of Price's independent practice barely exceeded his tenure working on the Winstons' property at Germantown, a saga of sorts that went on for roughly five years. After plans for the subject building were completed, Price soon produced designs for a dwelling on the same site that were announced in *The Philadelphia Inquirer* on June 26, 1902.⁴⁰ It appears that after just twelve years the Winstons outgrew their moderate size Tudor residence, engaging Price again for their plans. In 1914, he produced designs for a house at 5441 Wayne Avenue, which also has been demolished. Nevertheless, the John C. Winston Stable at 5208 Wayne Avenue stands as a significant representative of Price's work both on carriage house and stable buildings, as well as his contributions to the architecture of Germantown and Philadelphia.

³⁹ Oscar Beisert. *Philadelphia Register of Historic Places Nomination: Musical Art Club, Philadelphia, Pennsylvania*. (Philadelphia: The Keeping Society of Philadelphia, 2018), 16-18. This nomination included written contributions from Laura DiPasquale Zupan, Historic Preservation Planner with the Philadelphia Historical Commission.

⁴⁰ *The Philadelphia Inquirer*, 26 June 1902, 15.

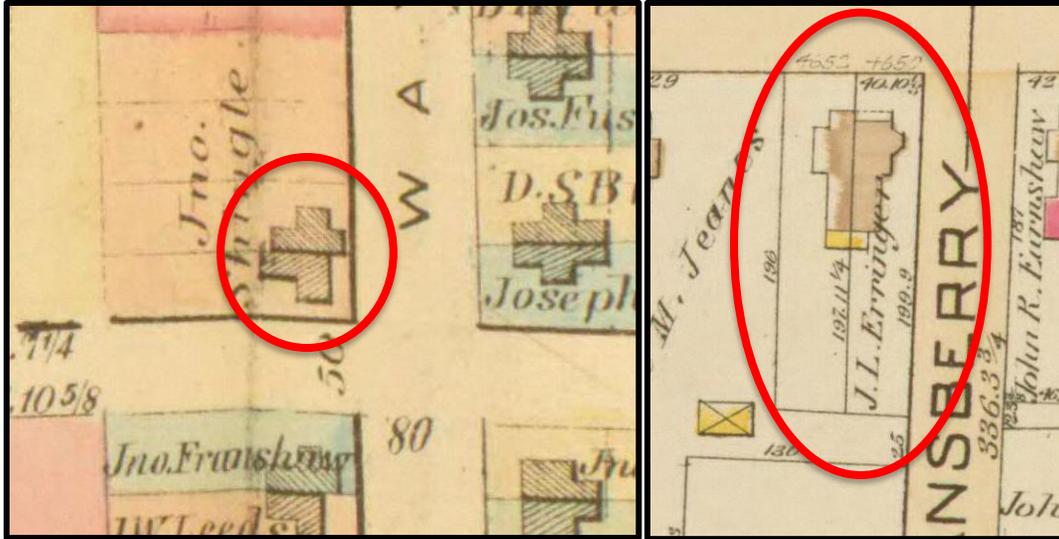


Figure 57. Left: The 1871 Germantown Atlas with the subject twin circled in red. Figure 58. Right: The 1889 22nd Ward Atlas with the subject twin circled in red. Source: Greater Philadelphia GeoHistory Network.

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This nomination was completed by the Keeping Society of Philadelphia with the primary author as Oscar Beisert, Architectural Historian and Historic Preservationist, with assistance from J.M. Duffin, Archivist and Historian, and Kelly E. Wiles, Architectural Historian.

The following sites were used to create the nomination:

Greater Philadelphia GeoHistory Network

Hathi Trust

Newspapers.com

Proquest Historical Newspapers

The Germantown Historical Society

The Library Company of Philadelphia

Thomas/Price Collection, Athenæum of Philadelphia.

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